

until all the insects are swimming around on the top. Then he scoops them up with his hands, squeezes out the water and dries them over the fire until the edible ones can be separated from the rest. The pure "Hottentot rice," "igbes", obtained in this manner, has already been slightly roasted while drying over the fire and is usually eaten without anything added. 222 252

I have often seen the insects eaten alive while being collected. While the old man fishes out the insects from the dark muddy water, the children squat around and put in their mouths anything that is crawling about. I found the animals without taste when eaten alive but when roasted they taste very good.

One dish, that cannot be depended upon every year, but which is very hearty when offered, is migratory locusts. Wherever a swarm has landed, it covers the ground and loads (iga/c) the bushes by the thousands. Therefore the Hottentot calls the insects that sit on the branches "iga/efu/mu". Among these, the females loaded with eggs, "ikya/igbu/mxi", are the most in demand. When they have retired to their nocturnal quarters after the day's work, which consists of egg-laying, and hang massed together on the branches, the Hottentot sets fire to the bush. It flares up all over. The next morning the ashes are swept up with branches, gathered up in skins and spread out on large flat rocks. The insects with eggs are sorted out. The others are only collected if there are not enough of the ones with eggs. The collected insects are put in sacks and brought to the huts on oxen. [262] 222

[191] There the mass is spread out, women sit in a circle around it and pulverize it with stones. When it is prepared, the soft light-brown mass is loaded into skin sacks and stored. When stirred up with milk it is supposed to be better tasting than when raw. 252 [262]

Although a swarm of locusts is a terrible plague, often destroying pasture lands, still locust burning time is a festival, at least for the young people. When the area of the locust plague is far away, the young people are released from the watchfulness of the old people, who stay home near the huts, and they now enjoy unrestrained freedom, particularly in the sexual sense. 786 74 [62]

The superabundance of food allows communistic principles, always a living force among the Hottentots, to be practiced without restrictions. A person who has gathered locusts may not prevent another from eating them. Even a gesture of refusal is despised. Whoever violates of this custom, will, according to their belief, be punished by becoming sick from the locust meal. However heinous a meal of 262 576 [553] 262

534 others are tuned. I could obtain no names for any other flutes; the Korana said that they merely "followed on."

535 In December 1931, Professor Maingard obtained a description of
115 the reed-flute dance, his informant being Saal van Eck, an old Kora who also supplied me with information. The *gwa-ah*, he said, were played by men moving in a circle (*maginare oinamen*). In the middle of the circle was a man with a stick who beat the time. The minimum number of reed-flutes was three, which had the same names as the first three on my list above. But there were often as many as twelve, or even fourteen or more players. The whole *kraal* would join in the dance, even if they were not playing. The women stamped round in an outer circle, clapping their hands (*inc /iaw*) and shaking their buttocks (*hawe khawh*). Four o'clock in the afternoon (*Aaka Awuro-p*) was the right time to begin the dance, which lasted until morning (*/iAwah*). Oxen were killed for the dancers.

536 After considerable questioning we succeeded in eliciting the information
621 that occasionally there was a kind of "competition" between
786 *kraals*, in which the reed-dance played a very important part. There
777 can be little doubt that it was this aspect of the dance that roused the missionaries against it, although unquestionably their practice has always been to eradicate all forms of music peculiar to the peoples whom they wish to convert, and in its place to impose that to which they themselves have been accustomed. The inhabitants of one *kraal* would visit those of another, who met the visitors half-way, the women of each *kraal* accompanying their men. Oxen would be slaughtered by the hosts for the entertainment of the visitors, and the reed-dance would begin, the women of the one *kraal* dancing with the men of the other. The dance developed into an orgy, the women abandoning themselves to the men. As my informant put it, "they mixed."

114 Now has given us a description of this practice on pages 114-115,
533 but attributes it to the Bushmen, who, so far as I have been able to find
535 out, never originally played reed-flutes; and on page 115 he states that "The Korana had a dance which was identical with the one described, but as the Bushmen of the north practised it far generations before the Korana made their appearance on the banks of the 'No-Gariep, it is not improbable that the latter derived their knowledge of it from the older race." But it is necessary to quote a passage written by Snow, which should follow the last paragraph on page 115, and which was ill-advisedly deleted by his editor Threl. I reproduce the passage, copied from Snow's original manuscript, with the kind permission of the Trustees of